DOCUMENT RESUME

ED 414 232 SO 028 158

AUTHOR	Walkup, Nancy; Warwick, Sharon
TITLE	Milagros: Symbols of Hope=Milagros: Simbolos de Esperanza. Teacher's Guide [and] Student Booklet.
PUB DATE	1996-00-00
NOTE	52p.; Accompanying poster and videotape not available from EDRS.
AVAILABLE FROM	CRIZMAC Art and Cultural Education Materials, P.O. Box 65928, Tucson, AZ 85728; telephone: 1-800-913-8555 ($93).
PUB TYPE	Guides - Classroom - Learner (051) -- Guides - Classroom - Teacher (052) -- Non-Print Media (100)
LANGUAGE	English, Spanish
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art; Art Activities; Art Appreciation; *Art Education; Beliefs; Elementary Education; Folk Culture; Foreign Countries; Instructional Materials; Multicultural Education; Religion; Studio Art; Teaching Guides; Units of Study; Visual Arts
IDENTIFIERS	Charms; Healing; Mexico; *Milagros; South America

ABSTRACT

A milagro is a little metal pendant that symbolizes a request, a prayer, or a wish. This "Teacher's Guide" and bilingual "Student Booklet" accompany a bilingual videotape and color wall poster in a multimedia package intended to introduce students in grades 3-8 to the folk art tradition of milagros. The videotape, presented first in English and then in Spanish, presents the narrated story of Alfonso's Milagro in Part 1. Part 2: Symbols of Hope, presents historical/cultural content on milagros. Part 3: Symbols in Relief, illustrates the steps involved in a production activity. The teacher's guide includes introductory information, a vocabulary list, discussion topics and questions, and lesson plans for a mixed-media relief rubbing and a metal tooling relief activity. Interdisciplinary extensions, a time line of milagros, and assessment activities are included. The student booklet, printed in both English and Spanish, contains a summary of the video program, quizzes, worksheets, and a vocabulary list. (MM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 414 232

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
Minor changes have been made to improve reproduction quality.
Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY
Stephanie Flagg
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

Teacher's Guide

by Nancy Walkup
and Sharon Warwick

BEST COPY AVAILABLE

SO 028 158

© 1996 by CRIZMAC Art & Cultural Education Materials, Inc.
P.O. Box 65928, Tucson, Arizona 85728-5928
All rights reserved
No part of the publication may be duplicated in any form
without permission of the publisher.
Printed in the United States of America

Teacher's Guide

by Nancy Walkup
and Sharon Warwick

Acknowledgments

CRIZMAC gratefully acknowledges the generous efforts, contributions, and support of the following contributors:

Pilot Schools

The students of Bill Yarborough at Florence Elementary School, Southlake, Texas, Keller Independent School District

The students of Sharon Warwick at Central Junior High School, Euless, Texas, Hurst-Euless-Bedford Independent School District

Photography

Jonathan Reynolds - photography of milagros
Bill Yarborough - photography of students and their work
Sharon Warwick - photography of the silversmith and his workshop

Illustrations

Bill Yarborough

Studio production activities presented in the video were designed by Bill Yarborough and developed by Stevie Mack.

We Want To Hear From You!

If you take photographs of your students' work, we would love to see the results! Also, any comments or suggestions concerning this program are gratefully accepted. Write to CRIZMAC at P.O. Box 65928, Tucson, Arizona, 85728-5928, or call us on our toll-free line at 1-800-913-8555. CRIZMAC is also able to receive your comments via email at **crizmacinc@aol.com**

© 1998 by CRIZMAC Art & Cultural Education Materials

To the Teacher

Milagros: Symbols of Hope is a comprehensive curriculum resource designed to introduce your students to the folk art tradition of milagros. Through culturally sensitive lessons, your students will learn about the meaning, value, and content of art objects from other cultures and learn to translate these concepts into original and personal contemporary artworks.

SPECIAL FEATURES OF THIS PROGRAM:

- three-part VHS program:
  - Part One and Part Two interweave an original story titled *Alfonso's Milagro* with historical/cultural content and images of milagros
  - Part Three introduces an art production activity with images of actual student work in progress
- 17" x 23" poster of milagros
- comprehensive teacher's guide
- three art production activities:
  - a mixed-media relief/rubbing activity presented with examples of student work in the VHS program
  - a metal tooling relief activity
  - a hand-building clay activity
- a reproducible student booklet with interdisciplinary art, language arts, and social studies activities
- interdisciplinary extension activities

Milagros: Symbols of Hope
© 1998 by CRL/NAC Art & Cultural Education Materials

Preparation for Teaching the Unit

PREVIEW THE VIDEOTAPE

Preview the videotape before you play it for your students. The video is in both English and Spanish. The full English program plays first and is followed by the full Spanish program. Each program is divided into three parts: Part One presents the story of *Alfonso's Milagro*; Part Two, *Symbols of Hope*, presents historical/cultural content on milagros; Part Three, *Symbols in Relief*, illustrates the steps involved in a production activity. Additional activities are outlined in this guide.

Explain the special format of the VHS to your students. When your students understand the relationship between the cultural information in the video program and the subsequent production of their own artworks, their enthusiasm for learning the information will greatly increase.

STUDENT BOOKLETS

The material presented in the student booklets is printed in both English and Spanish. Duplicate a booklet for each student. Suggestions for using the student booklet are:

1. Distribute booklets to your students after they have viewed the video, or use the booklets as an introduction to viewing the video.
2. Use the booklets in small groups as a cooperative learning activity, as homework, for cross-age groupings or peer teaching, or to generate a class discussion.
3. Use the booklets as an assessment tool and include them in your students' portfolios.
4. If you are an art teacher, you may wish to offer the booklets to classroom teachers as a supplement to their language arts or social studies lessons.

© 1998 by CBET/SMAC Art & Cultural Education Materials

PART ONE:
Alfonso's Milagro

&

PART TWO:
Symbols of Hope

Milagros: Symbols of Hope
© 1998 by CREDO Art & Cultural Education Materials

Vocabulary List
for Alfonso's Milagro and Symbols of Hope

Introduce the vocabulary to your students before you begin Part One of the video program. Allow enough time for your students to learn the words. Display the vocabulary list on your chalkboard and practice pronunciation before beginning with your students. Tell your students that you expect them to master the vocabulary and to use it appropriately throughout the course of the unit.*

gold, silver, lead/*oro, plata, plomo.* Metals used to make milagros.

Hernán Cortés. The Spanish explorer who conquered the Aztecs in 1510 and began the expansion of the Spanish empire in the Americas.

Latin America. All of the Americas south of the United States.

Mexico. Nearest neighboring country south of the United States.

milagrito. Little milagro.

milagro. Little metal pendant that symbolizes a request, a prayer, or a wish.

nicho. Ornamental recess, usually set into or hung on a wall.

retablo. In Mexico, a small religious painting on tin; in Peru, a small box with doors.

silversmith/*platero.* An artisan or jeweler.

symbol/*símbolo.* Something that represents or stands for something else.

torch/*soplete.* Tool used for cutting and attaching metal pieces together.

zocalo. The main square in the center of a village or city in Mexico.

* Student booklets contain the above vocabulary list with words and definitions in both English and Spanish.

Milagros: Symbols of Hope
© 1996 by CRS/SEAC Art & Cultural Education Materials

PRONUNCIATION KEY

Hernán Cortés - /er - NAHN kor - TESS/

milagrito - /mee - lah - GREE - toe/

milagro - /mee - LAH - gro/

nicho - /NEE - cho/

oro - /OR - o/

plata - /PLAH - tah/

plomo - /PLO - mo/

platero - /plah - TEHR - o/

retablo - /reh - TAH - blo/

símbolo - /SEEM - bo - lo/

soplete - /so - PLEH - teh/

zocalo - /SO - cah - lo/

Milagros: Symbols of Hope
© 1998 by CMAC Art & Cultural Education Materials

Session One:

"Alfonso's Milagro"

OBJECTIVES

Students are introduced to milagros and learn about:

- the role of milagros in everyday life
- the traditions of the art of milagro making

MATERIALS:

- VHS program (Part One: *Alfonso's Milagro*)*
- VHS player and monitor

INTRODUCTION

Introduce the program *Milagros: Symbols of Hope*. Show the story of *Alfonso's Milagro* to your students. Running time is fifteen minutes.

DISCUSSION

After viewing the VHS, review and discuss the story *Alfonso's Milagro*. Topics for discussion might include:

- cultural life in the small villages of Mexico
- the role of the family and/or children in Mexico
- the role of the milagro maker in Mexico
- the tools and materials of the milagro maker
- the value of milagros in Alfonso's community
- the role of folk art in Mexico

* If you are showing the Spanish version of *Alfonso's Milagro*, remember that the full Spanish program begins *after* the full English program.

© 1998 by CRI/Mac Art & Literacy Library, Mexico

Session Two:

"Symbols of Hope"

OBJECTIVES

Students learn:

- that people from various times and cultures around the world attach symbolic meaning to small objects such as milagros
- about the production and use of milagros in Mexico and Latin America as a reflection of culture

MATERIALS:

- VHS program (Part Two: *Symbols of Hope*)
- VHS player and monitor
- world map (optional)

INTRODUCTION

Show Part Two of the VHS, *Symbols of Hope*, which present historical/cultural information about milagros. Running time is ten minutes.

DISCUSSION

Review and discuss the information presented in *Symbols of Hope*. On a world map, locate countries where milagros are found (see chart on page 21). Include related topics such as daily life, history, geography, and ecology. Use the questions below to facilitate your discussion or as topics for a report, an additional research project, or a written assignment.

1. In what countries or cultures are milagros used?
2. From what materials have milagros been made? How do natural resources affect the materials artists select for making milagros?
3. What are some reasons people might make or give milagros?
4. Why are parts of the body often represented as milagros?
5. In what ways do milagros have value?
6. How have contemporary artists used milagros? What are some of the possible meanings of milagros in contemporary art?
7. Think about a request or wish that you have. What kind of visual symbol would you use to express or represent it?

Aesthetic Inquiry

Aesthetic inquiry involves students in the perception, understanding, and appreciation of works of art. When students participate in aesthetic inquiry, they are challenged to consider important "big questions" about art in general. It is critical to raise these kinds of questions because such issues have the potential to deepen your students' understanding and appreciation of art. Your students may respond with a variety of answers. Emphasize that, although aesthetic questions do not necessarily have "right" or "wrong" answers, responses should be based on reasoned decisions.

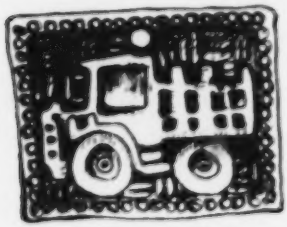
The following questions, phrased in the appropriate vocabulary, are suitable for students of all ages. You may choose to rephrase some of the questions, depending on the age level of your students.

1. Milagros are considered by some to be folk art. Are there differences among folk art, craft, and fine art? If so, what are they?
2. Milagros can be purchased for a small amount of money. Does the amount of money spent to purchase something determine its value as art? Does better art cost more money?
3. Who or what decides the value of art? the maker? the buyer? the seller? the craftsmanship?
4. Milagros are very small. Does the size of an object affect its value?
5. What are the differences between a milagro (or similar work) that is mass-produced and one that is individually handmade? Do those differences affect our consideration of the object as a work of art? Give reasons for your answer.

© 1998 by CRIZMAC Art & Cultural Education Materials

PART THREE:

Symbols in Relief



Milagros: Symbols of Hope
© 1998 by CBL/MAC Art & Cultural Education Materials

Lesson One:
Mixed-Media Relief/Rubbing Activity

Session One:

"Symbols in Relief"

OBJECTIVES

Students learn how to:

- create a design that symbolizes an object or idea from their culture
- use a relief process
- use shapes to create repetition and overlapping

MATERIALS

- VHS player and monitor
- VHS program (Part Three: *Symbols in Relief*)
- newsprint (approximately 8 1/2" x 11" per student)
- pencils
- Spanish/English dictionary (optional)

INTRODUCTION

Through this comprehensive mixed-media activity based on milagros, students investigate how symbols are used to express meaning. The activity challenges students to reinterpret the concept and meaning of traditional milagros while creating their own images with personal meaning. This approach is easily adapted for use with other objects of folk art and helps insure that accuracy and respect is given to the art and culture studied.

Introduce Part Three, the art production section, of the VHS program. Tell your students that they will now have the opportunity to see an art activity in action and learn about the techniques they will be using. The running time is seven minutes.

VOCABULARY

mixed-media. The combined use of different media and/or materials in a work of art.

overlapping. The process of placing one shape over another shape, partially blocking it from view.

relief. A work of art with raised surfaces; the relief in this activity is created by layering and stacking cut pieces of paper.

repetition. Created by design elements such as line, shape, or color that are used more than once in a design.

rubbing. An image of a raised, incised, or textured surface obtained by placing paper over it and rubbing the paper with a colored substance.

symbol. Something that represents or stands for something else.

DISCUSSION

After viewing Part Three of the VHS, review the steps of the art production activity. Review the concept of a symbol. Check for your students' understanding. Next, divide your class into small groups and ask them to discuss possible ideas from their own cultures that could be expressed through a symbol. Ask them to make a list of their ideas. Compile the complete list of their ideas on the chalkboard and discuss in more detail if needed. Ask each student to think of an idea they would like to express using the mixed-media relief technique.

Optional: Have each student select a word that has personal meaning, perhaps one that represents something for which they are thankful., and locate the chosen word or words in a Spanish-English dictionary. The translation for the selected word should be incorporated into the student's milagro design. Although traditional milagros do not incorporate words, this activity provides an opportunity to expand the lesson and encourages students to express personal meaning through their own work.

Milagros: Symbols of Hope
© 1996 by CRUZMAC Art & Cultural Education Materials

DRAWING

Distribute newsprint and pencils. Ask your students to sketch a few ideas. Encourage them to experiment. Explain that when they actually create their design they will not draw it. Instead, they will use scissors to cut a variety of shapes that will be overlapped to create their design in relief. However, the opportunity to sketch the design allows students ample time to think about and experiment with ideas before they begin to cut their shapes. Allow the remaining class period for drawing.

Malagasy: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

Session Two

CREATING THE MIXED-MEDIA RELIEF

MATERIALS

- scissors
- pencils
- cover stock, tag board, or other heavyweight stiff paper
- cardboard squares or rectangles to use as bases for the reliefs
- white glue
- folders and paper clips

DEMONSTRATION

Demonstrate the process for creating a mixed-media relief. Select an idea and show your students how to cut shapes to create a symbol. Cut large, medium, and small shapes and demonstrate how to overlap them to create a relief surface. Encourage students to use *at least three layers* of shapes to create a successful relief. Model how an artist thinks and experiments with a variety of ideas by moving shapes around and trying several solutions before you begin to glue. Use some of your shapes to create repetition in your design. Demonstrate careful gluing techniques if necessary. Check for your students' understanding of the process.

Distribute the materials and allow students the remaining period to begin their reliefs. If time does not allow them to complete their reliefs before the class period ends, give each student a folder and some paper clips to keep all of their cardboard pieces together until the next class.

Milagros: Symbols of Hope
© 1996 by CREATIVE Art & Cultural Education Materials

Session Three

COMPLETING THE RUBBING

MATERIALS

- completed mixed-media reliefs
- white glue
- scissors
- black tissue paper (5" x 7" to 10" x 12" per student)
- brayer
- metallic crayons
- wax paper (optional)

DEMONSTRATION

When your students' cardboard reliefs are completely glued and dry, demonstrate how to rub a thin even layer of glue over the entire surface of the work. Pat a sheet of black tissue paper down carefully over the glue and roll with a brayer. The relief surface will show through, and the design will be obvious. Turn the edges of the tissue paper around to the back of the cardboard and glue in place. Set the relief aside to dry, preferably under wax paper and a weight (such as a book) to insure that the paper dries smoothly.

After the relief is completely dry, demonstrate how to rub the straight edge of a metallic crayon over the relief surface to highlight the design. Encourage your students to create a rich surface texture.

Distribute the materials and allow the remaining class period to complete the activity.

Session Four

STUDENT BOOKLETS

Distribute the student booklets and ask your students to complete the activities you have selected.

Milagros: Symbols of Hope
© 1998 by CRI/MAC Art & Cultural Education Materials

Session Five

INTERDISCIPLINARY EXTENSIONS

Writing Activity (Language Arts/Creative Writing)

Ask each student to write a paragraph about the their artwork. Dispiay each student's written work with their artwork.

Poetry (Language Arts/Creative Writing)

Have your students write poetry to express their thoughts about milagros. Possibilities include cinquain or haiku.

Cinquain

A cinquain has five lines:

(line 1) one noun
(line 2) three adjectives
(line 3) three verbs
(line 4) a statement
(line 5) a synonym for line one

Milagro	Milagro
Pequeño, precioso, brillante	Small, precious, shiny
Ofreciendo, recordando, debiendo	Offering, remembering, fulfilling
Cumple las promesas del corazón	Complete the promises of the heart
Regalo	Gift

Haiku

A haiku has seven words and five lines:

Promesa	Promise
Desear, querrer	Desire, love
Tocando corazones	Touching hearts
Milagroso	Miraculous
Milagro	Milagro

© 1996 by CRIZMAC Art & Cultural Education Materials

Timeline of Milagros (Social Studies)

Ask your students to create a timeline of milagros. Use a world map or have them create a timeline using the chart below as a reference. Display their finished timeline in your classroom.

Approximate Date	Locations/Civilizations	Media
Paleolithic	Alps, Mediterranean Basin, Europe, N. Africa, M. East, Scandinavia	rock, clay, bone
Ancient Era	Etruscans, Phoenicians, Celts, Egyptians, Minoans	bronze, clay, stone
1800–1600 B.C.	Teutons	iron, wax
1700–1500 B.C.	Iberia	clay, silver
1600–1500 B.C.	Italy	bronze
1300–1200 B.C.	Peru	gold
1300–1200 B.C.	Mexico	gold
500–200 B.C.	Spain	silver, bronze
500–100 B.C.	Visigoths	terra-cotta
400–200 B.C.	Greece	ceramic, tin, iron, silver, clay, stone
200 B.C.–200 A.D.	Rome	silver, clay, bronze
500–1250 A.D.	Europe	silver, tin
1500 A.D. +	Costa Rica	silver, tin
1600 A.D. +	Germany	molded wax
1700 A.D. +	U.S. Southwest	silver
Contemporary times	Venezuela	pearls
	Japan	ivory
	Philippines	silver
	Colombia	glass
	Brazil	mahogany
	Europe, N.&S. America	silver, lead, and base metals

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

Milagros Around the World (Social Studies)

Throughout the world, objects similar to milagros are used in the same manner as milagros. They have many names in many languages. Some are listed below with their country or countries of origin. Have your students select an object from the list and research to find out how it was or is used in a culture or cultures around the world. Have them compile their information, illustrate it with drawings, and display it with a world map. This activity works well with two-student teams.

Milagros	Mexico, Columbia, Costa Rica, Haiti, Caribbean, Venezuela, Puerto Rico, San Blas Islands, Ecuador, Bolivia, United States, Cuba
Tamata	Greece
Donaria	Ancient Rome
Votive Offerings	British Isles, Germany, France, Austria, Italy, Scandinavia, United States
Pixcoy Dijes	Guatemala
Dijes *Dixes*	El Salvador
Milagres *Balangandam* *Berenguendem* *Canopas* *Ilas*	Brazil
Netsuke	Japan
Uta Illas *Tupas* *Mullu*	Peru
Charms	United States

© 1996 by CREST/SAC Art & Cultural Education Materials

Session Six

ASSESSMENT

Display your students' work. Refer to the objectives to assess your students' learning. Support a discussion by asking questions like:

- Did you successfully create a design that symbolizes an object or idea from your culture? How? Are you pleased with the results of your work? Why?
- Did you use repetition and overlapping to create your relief? Where?
- What do you think is most successful about your work? Is it the idea? the craftsmanship? the design? Why?
- What tools and processes did you use to create your work?
- Did you encounter any problems while you were working? If so, how did you solve them?
- If you were to repeat this activity, how might you do it differently?

© 1996 by CREZMAC Art & Cultural Education Materials

Lesson Two:
Metal Tooling Relief Activity

Session One

OBJECTIVES

Students will:

- investigate the processes by which stamped or engraved milagros are made
- express a contemporary idea through an original interpretation of a rectangular milagro
- use a metal tooling relief process

MATERIALS

- newsprint (three sheets of 4" x 6" per student)
- aluminum or copper tooling foil, 36 gauge (4" x 6" per student)
- pencils
- masking tape
- ball-point pens or wooden modeling tools
- old magazines or cardboard (for tooling surface)

INTRODUCTION

Some metal milagros are mass-produced by a stamping process. Others are cut from sheets of metal and engraved with a tool called a *pulido*, or burin. These milagros are often rectangular in shape, with the lines of the image drawn into the surface. The following metal tooling relief activity helps students to understand the process by which some milagros are made.

VOCABULARY

burin. Tool for engraving and/or polishing metal.

relief. A work of art with raised surfaces; the relief in this activity is created by pressing lines into pieces of thin metal.

DISCUSSION

Review the historical/cultural information in Part Two of the VHS (*Symbols of Hope*). Discuss the rectangular stamped milagros shown in the video.

PRODUCTION ACTIVITY

Ask students to choose an idea for their metal relief. Suggest that the idea represent an object from contemporary times, something that would have meaning for their peers and/or in their daily life. Have them create three sketches on newsprint. Review their designs and ask them to select a final one to use for their relief.

Step 1. Have each student tape their finished line drawing on top of a piece of metal foil. Then have them place the metal and drawing on top of a magazine or piece of cardboard. Have them trace the line design with a ball-point pen or wooden modelling tool, pressing hard enough to leave an impression in the foil. Once they have finished tracing their design, have them remove the paper and tape and retrace the metal foil with a pen for greater definition of line.

Step 2. Ask students to turn the metal over face down and draw a line next to the raised lines for every area of the composition.

Step 3. Have students turn the metal back to the front to push down and smooth the background, working carefully and slowly. The incised lines will create a relief effect.

Step 4. Have students fold back the edges of the metal to create a finished edge. Works may also be matted and mounted onto a piece of wood or pierced with a hole punch for hanging.

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

Session Two

ASSESSMENT

Display and discuss your students' completed works. Refer to the objectives of the lesson and generate discussion by asking questions like:

- Does your work illustrate a contemporary idea or object? How?
- How is your work different than the rectangular Latin American milagros?
- How did your attention to detail and craftsmanship impact your work?

EXTENSIONS

- Rather than working on a rectangular shape, use metal shears to cut the tooling into other kinds of shapes before adding the lines of the design.
- Use a similar relief process to make styrofoam board prints.

INTERDISCIPLINARY EXTENSIONS

Have students use a Venn Diagram to write a paragraph that compares and contrasts their work with an actual milagro .

Example:

Characteristics of Actual Milagro

Shared Characteristics

Characteristics of Student's Artwork

© 1998 by CBU/MAC Art & Cultural Education Materials

Lesson Three: Clay Activity

Session One

OBJECTIVES

Students will:

- create an original interpretation of a milagro
- use coil, slab, and modelling techniques to create a clay relief
- create surface texture in clay
- demonstrate good craftsmanship

MATERIALS

- clay (earthenware, stoneware, self-hardening, or clay dough)
- wooden clay tools or popsicle sticks, plastic knives and forks, paper clips, etc.
- appropriate glazes and lusters, or acrylics, and metallic paints (such as Rub and Buff™ silver)
- water
- cotton swabs
- pencils
- newsprint (8 1/2" x 11" per student)
- polymer medium (optional)

VOCABULARY

actual texture. The tactile surface treatment of an object; the way a surface feels (e.g., rough, smooth, soft).

applique. Adding additional pieces of clay to decorate a clay object.

coil. A rolled clay strip.

incising. Drawing into moist clay with a pointed tool to create designs.

modeling. Manipulating and hand-forming processes for working with clay.

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

scoring. The technique of making small ridges in separate pieces of clay before joining them together.

slab. A flattened and smoothed piece of clay of even thickness.

slip. A mixture of clay and water that acts as a glue between two scored surfaces of clay. Slip is applied before joining pieces of clay together.

visual texture. The appearance of the surface treatment of an object; the way a surface *looks* like it feels.

PRODUCTION ACTIVITY

To begin, have students create a series of thumbnail sketches on newsprint to plan a design for their clay piece. Ask them to select a design from their series.

Review or introduce clay hand-building methods such as coiling, scoring, rolling a slab, applique, and incising. Demonstrate the techniques for each method. If your students' are inexperienced with claywork, allow some time for them to practice these techniques before beginning their designs.

Step 1. To begin the activity have each student use their palms to flatten a ball of clay into a thin even slab about the size and shape of a piece of bread. Next have them trim the clay into a rectangular (or other geometric) shape with a plastic knife or clay tool. Students should incise their names in the backs of their slabs while the clay is still wet. Ask students to place their clay slabs on newsprint and embellish the edges with incised texture using a wooden tool, paper clips, forks, etc.

Step 2. Have students use hand-building methods to create individual figures for their clay reliefs (e.g., people, flowers, various shapes). The figures should be small enough to fit on their clay slabs.

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

Step 3. Demonstrate applique, having students attach their figures/ objects to their clay slabs by scoring and adding slip to the surfaces being joined. Remind them to use coils, small slabs, and modeling techniques. Encourage them to use incising to create texture and fine details on their reliefs. Have them make a hole in the top of the slab with a pointed tool so that it can be hung on a wall when finished.

Step 4. Let the pieces dry completely.

Step 5. Fire the pieces to the appropriate bisque temperature.

Suggestions for surface treatments:

option 1: Paint the bisque-fired work with acrylics. When dry, rub with a metallic paint such as Rub and Buff to simulate glazing. Cotton swabs make excellent applicators for metallic paints. If desired, a coat of gloss polymer medium or clear varnish will give a shiny appearance.

option 2: Glaze pieces as desired and fire to maturation temperature. When loading the kiln, make sure no glaze is on the bottoms of the pieces and that they do not touch each other. Unload the kiln after it has cooled completely.

option 2 extended: To further embellish glazed pieces, paint with silver, gold, or other clay lusters and low-fire the work again.

EXTENSION

Students may choose to make their works more three-dimensional by adding low sides or borders (much like a shadow box). Such forms would resemble *nichos* or *retablos*, also Latin American traditions.

© 1998 by CRIZMAC Art & Cultural Education Materials

Session Two

ASSESSMENT

Display and discuss your students' completed works. Refer to the objectives of the lesson and generate discussion by asking questions like:

- How does your relief sculpture express your original interpretation of a milagro?
- How is your work different than a traditional milagro?
- What handbuilding techniques did you use to create your relief?
- Did you create any areas of texture? How?
- How did your attention to detail and craftsmanship impact your work?

Milagros: Symbols of Hope
© 1998 by CRI/MAC Art & Cultural Education Materials

Student Booklet Answer Key

FIND THE MATCH

1. b
2. c
3. d
4. a
5. e

MAPPING

Mexico - 2
United States - 1
Rome [Italy] - 7
Ecuador - 4
Peru - 5
India - 12
Greece - 8
Guatemala - 3
Tibet - 10
Morocco - 6
Iran - 11
Turkey - 9

Milagros: Symbols of Hope
© 1996 by CRI/MAC Art & Cultural Education Materials

References

NONFICTION

Egan, Martha. *Milagros: Votive Offerings from the Americas*. Santa Fe, New Mexico: Museum of the New Mexico Press, 1991. (Available from CRIZMAC Art & Cultural Education Materials)

FICTION

Cisneros, Sandra. *Woman Hollering Creek and Other Stories*. New York: Vintage Books, 1991.

OTHER CRIZMAC RESOURCES

Arts of Mexico Timeline
Oaxaca: Valley of Myth and Magic (audiovisual program)
Gente del Sol (audiovisual program)
*Artery: The Artistic Literacy Game**
*Token Response: Art Criticism and Aesthetics Game**
questionArte (discussion resource)*

*bilingual

Call 1-800-913-8555 for a free catalog of resources.

BEST COPY AVAILABLE

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

CRIZMAC
Art & Cultural Education Materials, Inc.
P.O. Box 65928
Tucson, Arizona 85728
1-800-913-8555

Student Booklet
Libreta Estudiante

34

Name/Nombre _____

MILAGROS:
Symbols of Hope/Símbolos de Esperanza

SUMMARY

A milagro is a little metal pendant that symbolizes a request, a prayer, or a wish. It also symbolizes the hope that the request will be answered. The shape of the milagro is based on the concern or problem it is intended to solve. It might be shaped as an animal, a person, or a part of the body. The smallest milagros are called *milagritos*, or little miracles.

Milagros are called by many different names around the world. Made of brass, silver, gold, tin, or mixed metals, they are found in Latin America, Greece, India, Tibet, Morocco, Iran, and other countries. Iron, clay, stone, wax, and wood have also been used.

The continuing tradition of using milagros may be the oldest in Greece. Today in Greece and in Greek communities in the United States milagros are still used, but they are called *tamata*. In ancient Rome, milagros were called *donaria*. The people of the northeastern region of Brazil call them *milagres*. Milagros are produced by people in many other Latin American countries, as well, such as Peru, Ecuador, and Guatemala. In Guatemala, they are called *pixcoy dijes*. Milagros are very popular in Mexico, the closest neighbor south of the United States.

Milagros of praying figures are common, especially in Latin America. Shapes of body parts are also represented with milagros. Some of the most common are hands, legs, and eyes. Others are shaped like hearts, stomachs, lungs, or kidneys. A milagro heart is not a valentine. In many religions, the heart has spiritual meaning.

It is possible to show great detail in milagros stamped from thin metal, but most are cast in molds by artisans. Some milagros are individually hand-crafted by silversmiths as specific and unique works.

© 1996 by CRIZMAC Art & Cultural Education Materials

The Spanish word for silversmith is *platero*. The tools of the platero are fine and precise, because their work is very delicate. The cutting torch is called a *soplete* in Spanish. It is used for cutting and attaching metal pieces together. Proper tools and great skill are necessary for making beautiful handcrafted milagros.

No matter what they are called or where they are made, milagros are symbols of hope and faith.

SUMARIO

Un milagro es un pequeño adorno de metal que simboliza la esperanza de que lo pedido sea contestado. La forma del milagro representa una inquietud o problema que necesita solución. Es posible que tenga la forma de un animal, una persona, o una parte del cuerpo. Los milagros pequeños se llaman milagritos.

Los milagros tienen diferentes nombres alrededor del mundo. Hechos de laton, plata, oro, estaño, o metales combinados, que se encuentran en América Latina, Grecia, India, Tibet, Marruecos, Iran, y otros países. Han sido hechas en hierro, barro, piedra, cera, y madera también.

La tradición usar milagros puede ser mas antiguo en Grecia. Hoy día en Grecia y en comunidades greigas en los estados unidos se usan milagros todavia, pero se llaman *tamata*. En Roma antigua, los milagros se llamaban *donaria*. Las personas de la region noroeste del Brazil se llaman *milagres*. Los milagros son producídos por personas en muchos otros países Latino Americanos como el Peru, Ecuador, y Guatemala. En Guatemala, se llaman *pixcoy dijes*. El vecino mas cercano al sur de los Estados Unidos es México, donde los milagros son muy populares.

Los milagros de figuras rezando son muy comunes, especialmente en América Latina. Milagros tambien son miniaturas de las partes del cuerpo. De los milagros mas comunes son las manos, las piernas, y los ojos. Otras representan una corazon, un estómago, y una riñon. Un milagro en la forma de un corazon no es un valentín. En muchas religiones el corazon tiene un significado espiritual.

© 1996 by CRIZMAC Art & Cultural Education Materials

Es posible ensenar mucho detalle en los milagros estampados en metal ligero. La mayoria de los milagros son fundidos en moldes hechos por los artesanos, aunque algunos son hechos a mano como obras muy especiales.

Las herramientas del platero quien haces milagros son finas y precisas, porque su trabajo es muy delicado. El soplete se usa para cortar y unir pedazos de metal. Herramientas apropriadas y de gran precisión son necesarias para hacer los hermosos milagros hechos a mano.

No importa como se llaman o en donde son hechos, los milagros son símbolos de esperanza y fe.

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

FIND THE MATCH

Match the vocabulary words in column A with their correct definitions in column B.

Column A	Column B
___1. milagro	a. ornamental recess, as in a wall
___2. milagrito	b. little metal pendant that symbolizes a request, a prayer, or a wish
___3. symbol	c. little milagro
___4. nicho	d. something that stands for or represents something else
___5. retablo	e. in Mexico, a religious picture painted on tin; in Peru, a small three-dimensional box-like structure with doors

ENCUENTRE LA PALABRA

Encuentre una palabra en columna A del mismo significado de columna B.

Columna A	Columna B
___1. milagro	a. hueco ornamental, dentro de una pared
___2. milagrito	b. un pequeño adorno de metal que simboliza la esperanza de que lo pedido sea contestado
___3. símbolo	c. milagro pequeño
___4. nicho	d. algo que representa o significa algo diferente
___5. retablo	e. en México un cuadro religioso pintado en estaño; en Peru, un cajita con puertas

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

Interpreting Symbols

Milagros are visual symbols. A symbol is something that represents or stands for something else. Look at each of the milagros illustrated below. In column A write what each milagro symbolizes. In column B, draw a contemporary symbol that has the same meaning of the milagro.

Milagro	Column A	Column B

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

Interpretando Símbolos

Milagros son símbolos visuales. Un símbolo es algo que representa o significa algo diferente. Mire cada milagro ilustrado aquí abajo. En columna A escriba lo que cada milagro simboliza. En columna B dibuje un símbolo contemporáneo que tiene el mismo significado que el milagro.

Milagro	Columna A	Columna B

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

COMPARE AND CONTRAST

Choose one of the milagros in your booklet for object #1. Choose a small personal object that has meaning for you for object #2 (e.g., a special piece of jewelry, a wallet-size photo, a baseball card, a woven friendship bracelet).

In area A, write the characteristics specific to object #1. In area B, write the characteristics specific to object #2. In area C, write the characteristics both objects share.

Area A **Area B**

Area C

Object #1_____ **Object #2**_____

When you have compared and contrasted the two objects, write a paragraph about them on a separate piece of paper. Use the words and phrases you listed above.

41

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

COMPARE Y DISCERNA

Escoja uno de los milagros en tu libreta en el objeto #1. Escoja un objetito personal que tiene significado para ti en el objeto #2 (por ejemplo, joyas especiales, una foto pequeña, una tarjeta de beisbol, una pulsera de amistad.)

En el área A, escriba las características specificas del objeto #1.
En el área B, escriba las características specificas del objeto #2.
En el área C, escriba las características que tienen los dos objetos.

Área A **Área B**

Área C

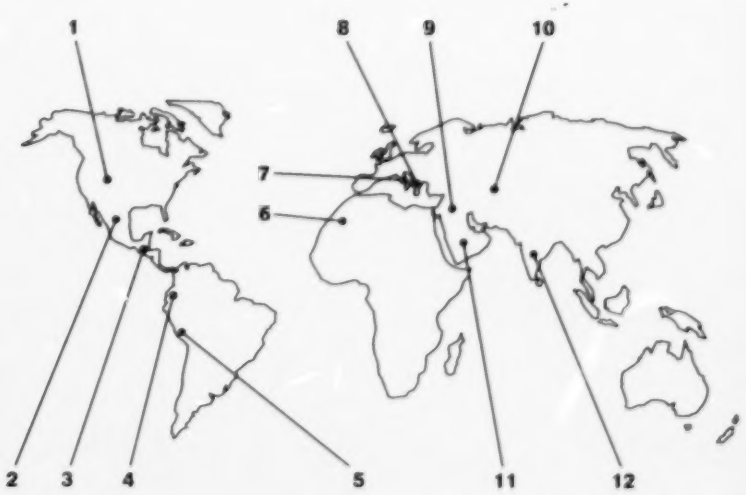
Objeto #1_____ **Objeto #2**_____

Cuando haya comparado y discernido los dos objetos escriba un párrafo sobre los objetos en otra hoja de papel. Use las palabras y frases de la lista de arriba.

MAPPING

Locate the following places on the map below.

____Mexico
____United States
____Rome [Italy]
____Ecuador
____Peru
____India
____Greece
____Guatemala
____Tibet
____Morocco
____Iran
____Turkey



© 1998 by CIRI/MAC Art & Cultural Education Materials

TRAZAR EL MAPA

Encuentra los siguientes lugares en el mapa.

____México
____Estados Unidos
____Roma (Italia)
____Ecuador
____Peru
____India
____Grecia
____Guatemala
____Tibet
____Marruecos
____Irán
____Turquía

Milagros: Symbols of Hope
© 1998 by CRIZMAC Art & Cultural Education Materials

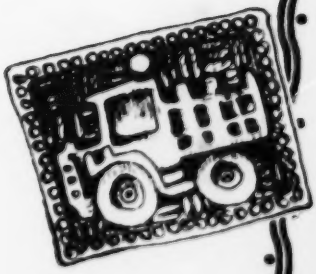
Write a Story

Alfonso's Milagro is a fictional story based on milagros. Choose one of the milagros you have seen in the video or in this booklet or a small personal object that has meaning for you and write a short story about it on a separate piece of paper.

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

ESCRIBE UN CUENTO

El Milagro de Alfonso es un cuento ficticio sobre milagros. Escoge uno de los milagros que ha visto en el video, en esta libreta o un objetito personal que tiene significado para ti. Escribe una cuento corto sobre el objeto en otra hoja de papel.



Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

VOCABULARY LIST

KEY
▲ (grades 3–8)
● (grades 5–8)
■ (grades 7–8)

■ **gold, silver, lead.** Metals used to make milagros.

▲ **Hernán Cortés.** The Spanish explorer who conquered the Aztecs in 1519 and began the expansion of the Spanish empire in the Americas.

▲ **Latin America.** All of the Americas south of the United States.

▲ **Mexico.** Nearest neighboring country south of the United States.

▲ **milagrito.** Little milagro.

▲ **milagro.** Little metal pendant that symbolizes a request, a prayer, or a wish.

● **nicho.** Ornamental recess, usually set into or hung on a wall.

● **retablo.** In Mexico, a small religious painting on tin; in Peru, a small box with doors.

● **silversmith.** An artisan or jeweler.

■ **symbol.** Something that represents or stands for something else.

● **torch.** Tool used for cutting and attaching metal pieces together.

▲ **zocalo.** The main square in the center of a village or city in Mexico.

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

LISTA VOCABULARIO

CLAVE
▲ (grados 3–8)
● (grados 5–8)
■ (grados 7–8)

■ **oro, plata, plomo.** Metales usado para hacer milagros.

▲ **Hernán Cortés.** Explorador español quien conquistó a los Aztecas en 1519 y comenzo la expansión del imperio español en las Americas.

▲ **Latino América.** Todas las americas al sur los Estados Unidos.

▲ **México.** El pais vecino mas cercano al sur los Estados Unidos.

▲ **milagrito.** Milagro pequeño.

▲ **milagro.** Un pequeño adorno de metal que símboliza la esperanza de que lo pedido sea contestado.

● **nicho.** Hueco ornamental, dentro de una pared.

● **retablo.** En México, un cuadro religioso pintado en estaño; en Peru, un cajita con puertas.

● **platero.** Artesano o joyero.

■ **símbolo.** Algo que representa o significa algo diferente.

● **soplete.** Una herramiente para cortar y unir pedazos de metal.

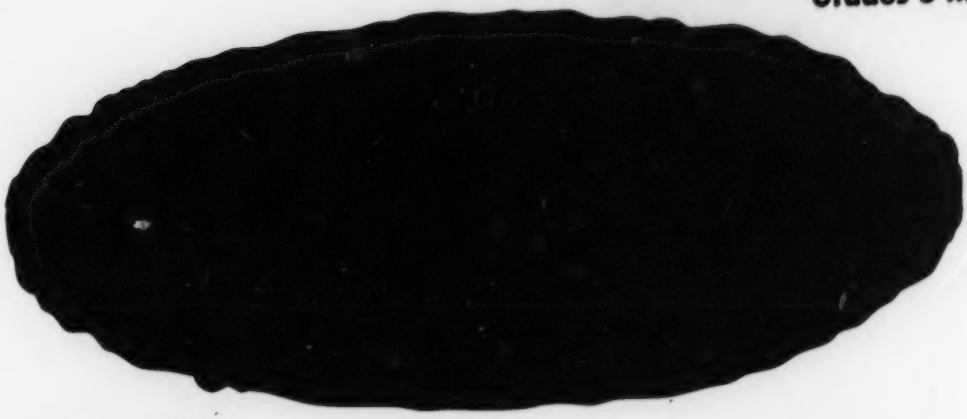
▲ **zocalo.** La plaza central en el pueblo o cuidad de México.

Milagros: Symbols of Hope
© 1996 by CRIZMAC Art & Cultural Education Materials

CRIZMAC
Art & Cultural Education Materials, Inc.
P.O. Box 65928
Tucson, Arizona 85728
1-800-913-8555

Bilingual Audiovisual Program

Grades 3 through 8



- **Ecuador**
- **Greece**
- **Guatemala**
- **Mexico**
- **Peru**

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

CRIZMAC

Art and Cultural Education Materials

51

52

BEST COPY AVAILABLE